

Stars and Planets as a Divine Source of Design: Talismanic Shirts

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Abstract

For centuries, people believed that supernatural forces would solve the problems and disasters that they could not know the source of and could not solve. They tried to protect themselves by using objects and formations that they knew or believed to be sacred, such as stars and planets. People benefited from their positions to determine the appropriate time to find solutions to the problems of life and to gain success. They have resorted to astrology for these purposes. In the production of talismanic shirts, which are designed with the belief that they will protect the wearer from evil, help from astrology was taken. At the same time space, planets and stars were considered as design images on the shirts.

For this purpose, talismanic letters, prayers and verses were brought together at the most accurate time, as determined through the positions of the stars and the planets, which were used as design objects/visual elements in the design of the talismanic shirts; on the other hand, astrology was used to determine the divinely correct time of their production.

In this context, astrological elements in Ottoman culture were written with ink on shirts that had paper features by using certain geometric forms and combining them with prayers related to the subject. Geometric forms and symbols used in connection with each other to create a visually strong composition have been visualized in accordance with the basic principles of design such as rhythm, balance, visual hierarchy and emphasis.

In this study, Ottoman talismanic shirts, known as healing shirts, as well as their fabric features, astrological elements, stars, planets, geometric forms and sacred symbols used on them, have been examined through reviewing literature on design. Since the shirts themselves could not be reached, researches and published works were taken as reference.

Keywords: astrology, design, geometric forms, talismanic shirts, symbol

Introduction

All over the world, from the early periods of human history to the present day, people have used objects called talismans based on a belief that cannot be explained by science. From the moment of their existence, human beings have been in different pursuits under the influence of natural or celestial events.

Man has developed a creative approach dominated by the talisman in order to become stronger against the supernatural forces that he cannot make sense of (Edgü, 2003). The talisman was born from the mutual communication of human beings with nature and space. Making the invisible visible, the unknown known, changing events in reverse and directing events according to one's own expectations have developed from this consciousness. In order to solve the mystery of the universe and make it useful for themselves, by integrating the positions and movements of the stars with religious significance, people used them in the form of an artistic product in clothing (Berk & Taşkın, 2003). The dictionary meaning of talisman refers to an object with supernatural powers, some secrets, an unsolvable knot, a mysterious and closed word (Çelebi, 2012).

When looking at historical sources, one sees that the first texts regarding the talisman belong to the III. Ur period of the Sumerian civilization. The first example of the kind is the healing talisman made for Sukal, the son of King Gudea, who was struggling with an unknown disease. The texts found in Nippur are from the Assyrian-Babylonian period. It is understood from them that in the Sumerian and Assyro-Babylonian culture, talismans were made of stone or metal, as hand or moon figures of round shapes, and were hung on necks, arms and houses (Snodgrass, 1997, p. 11). As a continuation of local pagan beliefs as seen in Anatolia, practices such as talismans etc. in Turkish society date back to pre-Islamic times (Cilacı, 1994, as cited in Çelebi, 2012).

In order to make a talisman, it is necessary to know the location of the stars, to determine the position of the star suitable for the situation, and to know the symbols appropriate to the nature of the work to be done with the talisman. Mankind believed that all social events

and changes on earth were related to the movement and properties of celestial bodies, and used this by making it a tradition. All living beings, plants, minerals have good or bad luck according to the characteristics of the star they are under the astrological influence of (Büyükkarcı, 2003).

However, not all written garments from the Islamic world are talismanic. Some of the written garments from the seventh century have woven, embroidered or painted inscriptions, sometimes containing historical information and sometimes quotations from the Qur'an. These inscriptions are often shaped as *khil'a* [honorary garments] given to valuable administrative and military subjects. Rarely, textile garments from the early and medieval periods, epigraphic ornaments on products contain blessings for the wearer, and although these have talismanic properties, they should be considered separately from this group (Munroe, 2019, p. 9).

As seen in Ottoman history, talismanic shirts are also known in different geographical areas. In China, Buddha and his teachings are in a circular form on the back body of a shirt made according to Buddhist beliefs. In India, during the period when Islam was effective, in the 15th and 16th centuries when the effects of Indo-Islamic unity were seen, there is an example written in Bihari font from the 16th century using gold gilding.

It is known that these healing or talismanic shirt samples were also seen in Iran and India after the adoption of Islam. It is known as well that there are talismanic shirts mentioned in Dede Korkut stories. On the Safavid shirts, there are divided symmetrical squares with prayers inside. These divisions are mostly related to the 12 imams. Shirts decorated with planets, stars, zodiac signs and cultural symbols are found in almost all cultures (Porter et al., 2017, p. 549).

Astronomy, Astrology and Astrologer in Ottoman History

Astronomy is the science that makes the drawings showing the movements of the sun, moon and stars annually, in accordance with calculations. Primarily, knowledge of astronomy and astronomical instruments were used in Islamic belief to determine prayer times, iftar time and the direction of Mecca (Maddison et al., 1997). The science of making future interpretations of the zodiac signs according to their positions in the sky on certain dates during the movement of the sun is called astrology, in Islamic civilization it is called *İlm-i Nücum*. They used the names, shapes and orders of the zodiac signs like Western astrologers. In Ottoman history the relations of the horoscopes with both themselves and other celestial bodies and their effects on human life were examined by the astrologers in the palace.

Apart from the advancement of science in the historical process, there are also dynamics that societies have created within their own traditions. The concepts and rituals of these dynamics have continued their existence for centuries. With this point in view, the concepts of astronomy and astrology should be examined together with the astrology ritual (definitions of concepts are explained at the end of the article). In this study, the functioning and importance of astrologers in the Ottoman Empire is revealed.

God, who rules the fate of all living and inanimate beings in the universe, has determined the positions of the stars according to this. For this reason, it is emphasized that it is important to have knowledge of the science of astrology. Thus, the position of stars and planets at the time of birth determines important events in a person's life.

There is no exact information about when the chief astrologer was established in the Ottoman Empire. However, according to records belonging to the palace, it has been determined that the earliest of this structure dates back to the period of Sultan II. Bayezid (Aydüz, 2004). In Ottoman society, as in other societies or civilizations, the high-level administrators who ruled the state kept the chief astrologers in their palaces with the desire to learn the future, life, death, war, the state of their enemies, and the duration of their empire (Aydüz, 2006). In Ottoman history, the sultans performed wars, the movement of the army, and political decisions in accordance with the zayıçe and the Ashraf hour arranged by the astrologers (Uzunçarşılı, 1984). The chief astrologer, following and interpreting the movements of the sun, lunar eclipse, comets and celestial bodies, reported astronomy-related events to the palace. (İhsanoğlu, 2000).



Figure 1
Manuscript regarding
astronomy from Kandilli
observatory

In Ottoman history the establishment of the Istanbul observatory has an important place for astronomy and astrology. Takiyüddin Rasid, who worked on astronomical clocks and wall dials in regards to astronomy came to Istanbul from Damascus in 1570 and started to work in the Ottoman Palace as chief astrologer. He continued his astronomy studies and while doing his duty, he realized mistakes in the previously prepared Zic, (for astrologers to prepare the Zic calendars with astronomical rulers is important in determining the Ashraf hour) and revealed that the mistakes should be corrected by making new observations. Sultan Murad III appointed then Takiyüddin Rasid for the establishment of the observatory and the palace covered all expenses for it (Aydüz, 2004).

Figure 2

Takiyüddin Raşid and scientists (Miniature) *Şehinşâhnâme*, 1581.



In the process that began with the establishment of the observatory, the period of examining the stars for talismans and healing started. To make a talisman, it is important to know the location of the stars, their position. In particular, the stars in the appropriate time and position should be chosen according to whichever subject the talisman will be made about. After this selection, the symbol matching the star that is suitable for the nature of the work is found (Safak, 2007, p. 182).

These symbols are objects belonging to the human or animal body, such as eyes, hands, hair, bones, horns, stones, which are believed to protect people (Çelebi, 2012, p. 91). The stars, their shapes, positions and symbols were created in geometric forms, for prayers by creating a rhythm structure. Shapes and prayers designed for this process were written on tailor-made shirts with black and colored ink.

Şerefeddin Musa, known as Firdevs-i Tavil in Ottoman history, was interested in celestial bodies and astrology and wrote a book called *Davetname* (Invitation to this subject). *Davetname* has entered literature as the bedside book of astrologers who prepared the talismanic shirts (Tezcan, 2013, p. 680).

Talismanic Shirts and Their Features

The first step in making the talismanic shirts belonging to the Topkapı Palace Sultan Robes collection part of our cultural heritage was made in 1961 by Hayrullah Örs, the director of the Topkapı Palace Museum (Gökyay, 2003). Extensive studies on talismanic shirts were made by Hülya Tezcan.

Although there is not much information about how the talisman shirts were prepared, it is known that they were prepared within a framework of certain rules. Compliance with these rules has an important place in the effect of the talisman. In order for the talisman to be functional, it must be placed on the shirt suitable for the spinning of the thread, the weaving of the cloth, and the astrologically determined position of the talisman. It should be prepared in a pre-calculated time period for astrologers and it is important for the effect of the talisman to be completed before sunrise. It is one of the important issues to examine the “Hurufilik” movement in order to make sense of and interpret the numbers, letters and symbols on the talismanic shirts. “Hurûfism,” which emerged in the 19th century, took breath and came to life in Anatolian lands and Sufi lodges, and reached the Ottoman palace. The clear and great effect of “Hurûfism,” which interprets the created universe with symbols, letters, numbers and dots, is seen on shirts (Gölpınarlı, 1989).

Shirts are usually made of white cotton fabric. There are also shirts made of silk. In some shirt forms, the body and sleeves are made of cotton fabric, and the armhole, collar edge and hemline are made of silk fabric. The forms of the shirts also show differences. They are designed as collarless, open-collar, half-open, button-up front, short-sleeved, sleeveless and long-sleeved. Differences in arms are likely to be related to weather conditions. Shirts with unopened collars are thought to be opened according to the shape of the head and neck of the person it is prepared for. Forms with slits on both sides, front slits or slits on both sides and front were found in shirts with different sizes ranging from 63 centimeters to 1.38 meters in length (Gökyay, 1988). It is assumed that the differences in measurements are prepared according to the body weight and height of the wearer. In order for the fabric to be prepared according to the characteristics of the person who will wear the shirt, the sizing process must be done.

Talismanic Shirt: The Process Of “Aharlama”

First of all, in order to be able to write and pattern with ink on the talismanic shirts, the properties of paper should be given to the cotton shirt cloth. This process is called scaling. Scaling is a process that reduces moisture absorption and reduces abrasion and ensures that the ink penetrates and adheres to the base well. Due to this process performed on the cotton fabric, the divine design's pattern made up of color, form, and prayer become durable for a long time. This process was mostly used to make the surface of raw paper smooth (Loveday, 2001, p. 50).

“Aharlamak” is done with a special solution called “ahar.” The most used method is “ahar starch.” Starch is made into slurry in one bowl then is added to boiling water in another bowl. It is placed on heavy fire for a long time until the smell evaporates and is then filtered (Kütükoğlu, 1994, pp. 22–23). Afterwards, the cotton fabric is either dipped into the ahar or spread homogeneously with it and left to dry. Once dried, it can be written on with ink.

Talismanic Shirt Cloths and Forms

The Sultan's Dresses Collection has an important place in Topkapi Palace. There are approximately one hundred items of eighty-seven talismanic shirts, a false collar, five caps, and covers with riding on them in the collection (Tezcan, 2006). Shirts are generally made of finely woven cotton cloth. The shirt is cut after the sizing process and is combined after the patterns and prayers are written on it. There are very few items made of silk and canfest. Shirts with different forms were identified: collarless, open-collar, stand-up collar, button-up front, button-down front, half-open from the front and buttoned, according to the clothing characteristics of the period. The inside of the shirts is usually lined with white cloth. Shirts cut as sleeveless, short sleeved, wide and long sleeved are also available with slits on the sides. There are records about a shirt is buttoned from under the arm to the hem and is combined with the piping (Gökyay, 1988).

Geometric and Other Symbols on Shirts

Geometric forms and patterns are described as compositions that are formed from the union of god and human and they express eternity. Lines and geometric forms were used more because of the restriction of figurative depiction in Islamic art. It shows the harmony, order and rhythm of the infinity of the universe (Demiriz, 2000). However, the relationship with the sky has always been important for Turks, and various events have been interpreted together with the moon, sun and big stars, which are the correspondent

of important beliefs in Turkish mythology. Moreover, the motifs of these astrological elements have been frequently used especially in fabric and clothing patterns since pre-Islamic times (Soysaldi & Çatalıkaya Gök, 2020, p.136).

It is stated that the geometric patterns seen on talismanic shirts represent universal symbols. There are forms such as circle, square, triangle, semicircle and star on talismanic shirts. The circle is one of the most sacred and most powerful symbols describing the universe. It represents the sun and the moon. When abstract meaning is added to this representational narrative, it is understood that it symbolizes unity. The circle reproduces itself, creates different forms and defines infinity (Jung, 2015).

It was used in Islamic symbols that are on talismanic shirts. The most important are prophet Muhammad's footprint (Kadem-i Şerif), arrow and bow, Zülfikar (The Sword of Hazrat Ali), the seal of prophethood in the shape of a heart (Nübüvvet) can be counted (the mole on the back of Prophet Muhammad between the shoulder blades). Stars and symbols are designed and placed on the shirt in a way that strengthens its effect when it is combined with the body.

The astrologers tried to predict the future by calculating celestial movements. These calculations made specifically for the person were transferred to the shirt by placing the verses and prayers according to the positions of the stars in the style of the hattat (calligrapher) (Tunç Şen, 2017). At this point, as Munroe mentioned; it is understood that these garments were produced by hattat (calligrapher) and illuminators rather than garment makers or weavers. However, these garments are not only illuminated manuscripts. These are talismans specially designed to be worn on the body for protection (Munroe, 2019, p. 6) There are also patterns related to outer space on the shirts. They refer to comets and single stars, as well as to a cross section from space. Astrologers have interpreted the drawings that help determine the appropriate time to have a greater effect on the person wearing the shirt (Tezcan, 2011).

Beduh's name is frequently mentioned on talismanic shirts next to prayers (Gökay, 1976). Although the meaning of Beduh is not known exactly, it is believed that it may be the name of a being living on the planet Zuhel (Saturn) (Bayram, 1991).

Colors and Inks Used in Talismanic Shirts

The most commonly used colors in shirts, black ink, blue, green, red, gold and silver gilding were meant to define the lines of geometric forms. These colors are also used in Central Asian Turkey. The surface of the shirt is segmented with black and red. The geometric forms created are filled with green, red and blue ink and *vefk* (It is a branch of the science *huruf*, which deals with the characteristics of letters individually or in combination, and it is thought that letters and numbers carry magic) and *cifr* (It refers to the science that claims to inform of the future with different methods or the works that include this science) (Çelebi, 2012).

Gold gilding was used for base painting, not writing, to increase aesthetic and visual impact. Although it is used for the same purpose in silver gilding, it appears to have lost its shine on the samples since it is a material that oxidizes quickly. The use of different colors on shirts is thought to be distinguished by the different writings such as *vefk* and *cifr*, and it is believed that the color blue, in particular, has a magical power (Tezcan, 2011).

Examples of Shirts, Symbols and Placements

The measurement of celestial bodies, lunar and solar eclipses, the effects of stars and planets on earth and human beings, and their physical powers were interpreted with astrological maps. Changes and developments in human life have been designed and visualized within the framework of these analyses (Carey, 2010, p. 91). Based on this context, in order to protect the Ottoman sultans from the enemy, in a certain geometric order. According to the position of the stars, prayers and symbols of faith, stars and planets were placed on shirts in geometric shapes such as squares, triangles and circles.

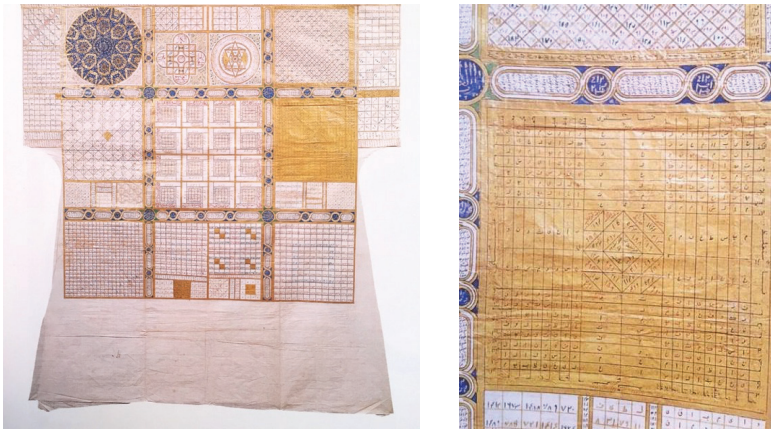
All civilizations have tried to perceive and interpret the universe in a holistic way. Ancient civilizations designed a universe in accordance with their own culture and traditions within the framework of these interpretations. Thinking of the universe as an infinite space, all elements that can be seen on earth have an important place in making sense of the universe (Roux, 2005, p. 32). It is known that in the Far East, shirts with talisman features protect people from evil and are kept as religious objects in Buddhist temples and are not shown to anyone (Tezcan, 2011, p. 27).

Although the history of talismanic shirts dates back to ancient times, the first known shirt is mentioned in the Qur'an in the chapter of Yusuf. The shirt that the Prophet Yusuf sent to his father through his brothers was a healing shirt. When the shirt was rubbed on his face, his eyes, which were blind from crying, were opened because he had fallen part with his son (Gökyay 2003, p. 64)

The talismanic shirt belonging to Cem Sultan is registered in the Topkapı Palace Museum with inventory number 13/1404. The making of the shirt started on March 29, 1477 and was completed on March 30, 1480. The date of its making and completion is written in Persian with black and red ink inside the yellow gilded square on the hem of the shirt. The astrologers were informed that the shirt would be prepared, and the hour of the gentry was determined when the making would begin. Sultan Cem's shirt's making was started when the sun is in Aries at 19 degrees 57 minutes past three, and was completed on Tuesday, March 29, 1480 when the sun was at 19 degrees in Aries. Aries, the first of the twelve signs, is from the fire group and is variable in character. In the first minute of the Sun in Aries, day and night are equal. Letters, signs, prayers and numbers, the names of angels and the names of Allah are written in certain geometric shapes on the shirt. Symmetrical placement of geometric shapes, the big and small relationship and the light-dark balance of the colors reflect the strength of the composition. The shirt, which remains unbuttoned, has never been worn or could not have been worn.

Figure 3

Talismanic Shirt belonging to Cem Sultan, front and back (detail).



The seal of Solomon constitutes a synthesis pertaining to the unity of the universe. Symbols seen on the seal show the planets denoting the triangle mines.

It symbolizes Silver-Moon, Iron-Mars, Copper-Venus, Tin-Jupiter, Chromium-Mercury, Lead-Saturn. In this design the sun is in the middle of the two lead bullets (Sözeri, 2014, p. 260). The Seal of Suleiman and Zülfikar (the sword of Hazrat Ali), symbolizing victory, power and reign, are featured on talismanic shirts (Felek, 2017). Seals and symbols are of great importance in terms of transferring abstract concepts to the objective world. (Gruber, 2012, pp. 2-3).

Figure 4

The seal of Solomon, detail from Sehzade (prince) Selim's talismanic shirt



Figure 5

The talismanic shirt prepared by Dervish Bin Ahmet for Sehzade (prince) Selim. (Tezcan, 2011, p. 53).

The placement of the star system in outer space is seen on the back body of a shirt dated to the 16th to 17th century (TSM 13/1392). It looks like a complex tex integrity. Although the texts are not separated by a clear line, they are separated from each other in a way that certain forms are formed. The writings that connect with the lines seem to ensure the continuity of the movement in a rhythm.

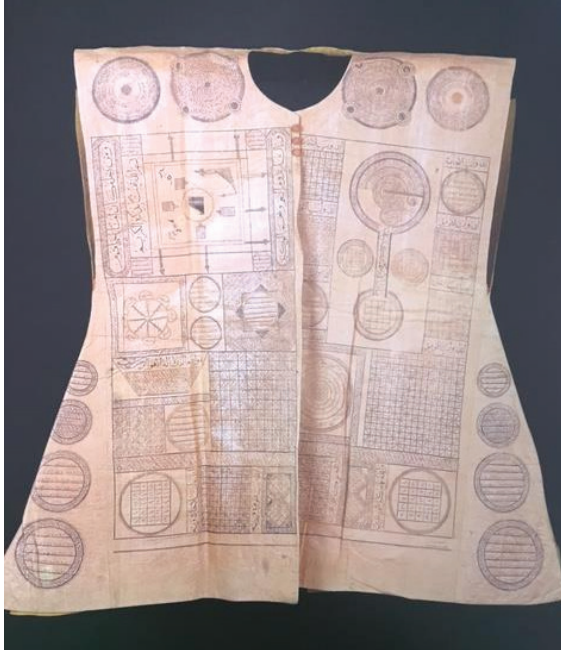


Figure 6

Talismanic shirt dated to the 16th to 17th century (TSM 13/1392). (Tezcan, 2011, p. 127)

On the shirt, which is registered with the inventory number of (TSM 13/1401) at the Topkapı Palace Museum, there are circles on the front body, prayers in squares and a depiction of the Kaaba. Circular shapes describe comets, usually single stars.



Figure 7

Shirt with Kaaba depiction (TSM 13/1401). (Tezcan, 2011, p. 121)

The cotton shirt belonging to the 17th century is registered in the Topkapı Palace inventory with the number (TSM13/1402). In the pattern on which there are herbal motifs and prayers the cypress tree symbolizes a healthy and long life. In addition, cloud motifs, curved branches and leaves are designed as embellishments. The cypress tree symbolizes unison and eternity. This motif has increased its power with the combination of writing and a pattern which is to be combined with prayers and verses (Leoni, 2020, Chapter 12).



Figure 8

*Shirt with floral pattern and prayer
(detail TSM 13/1402)*



Figure 9

*17th century cotton shirt with floral
motifs and doublets (TSM 13/1402).*

On the front body, which is opened in the form of an oblique front and has a stand-up collar, on the left side of the shirt, there are prayers and the Seal of Solomon in four circles obliquely. Semi-circles and squares are formed and embellished with prayers (TSM 13/1138). Symmetrical placement is important in design in terms of establishing visual impact and integrity. Verses and prayers are mostly written on the upper body of the shirt. There are usually decorations on parts placing lower to the body.

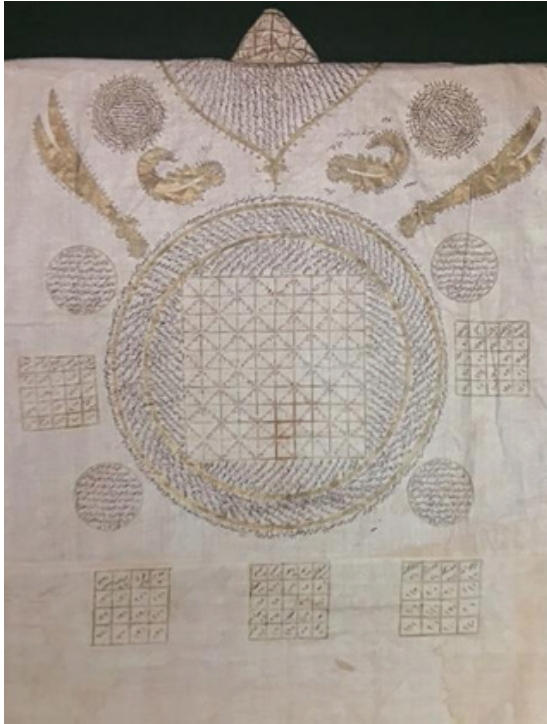


Figure 10

Cotton shirt, with a different color lining and back detail (TSM 13/1138). (Tezcan, 2011, p. 103)

There is a Zülfikar (Sword of Hazrat Ali) and a scorpion pattern on the back of the shirt near the collar. Prayers were written by placing small circles and squares around the large circle (TSM 13/1138).

The placement of circles and squares provides uninterrupted visual design and space creation (Davis, 1996). Geometric shapes and symbols on shirts, cultural and social coding in social life have been aimed at making sense of the connotations created by the myths.

These symbols and figures represent

concrete facts that people can understand. At the same time, giving meaning at the secondary level represents subjectivity. With the symbols gaining meaning, the shapes and prayers on the talismanic shirts forms a unity.

The linen shirt, which is one of the talismanic shirts dating back to the 17th century, belongs to Sultan Veled, the son of Mevlana. The shirt is in the Konya Mevlana Museum. The information that the shirt belongs to Sultan Veled is included in the work of Hafız Hüseyin Zühdü Effendi, who was sent to Konya during the reign of Sultan Abdulhamid, with the name Elsinetü'l-Halk Aklamü'l-Hakk (People's Languages, Pens of Right) written in 1904 (Effendi, 2008, p. 26).

Cepken is registered in the Konya Mevlana Museum with inventory number 706 (Bakırcı, 2020, p. 126). The shirt is made of blended cotton fabric with inner lining, is 62 centimeters long, and has a chest width of 54 centimeters. The sun is placed symmetrically on both shoulders and the Nalın-ı Şerif motifs are placed symmetrically on the front body. On parts divided into squares the verses are in black ink; however, the prayers written with the abjad account are written in red ink with numbers placed around it. The astrological map seen on the back of the shirt in Figure 11 is similar to the astrological map seen in Figure 1.

Figure 11

Konya Mevlana Museum, Sultan Veled's shirt, astrological map on the back body. Inventory registration no: 706.

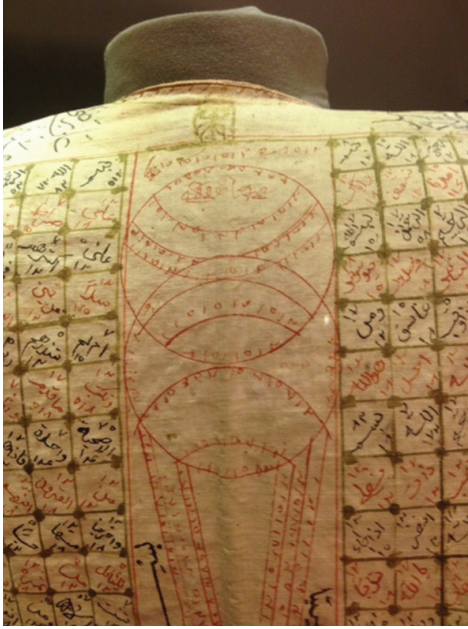


Figure 12

Konya Mevlana Museum, sun pattern on the shoulder. Inventory registration no. 706.



Figure 13

Konya Mevlana Museum, Nalın-ı Serif on the chest. Inventory registration no: 706.



Studies and research on the shirt belonging to Sultan Veled in Konya Mevlana Museum have not been completed yet. In particular, multi-dimensional studies continue on the analysis of what the verses, prayers, the sun and the astrological image on the back body symbolize, in the context of belief symbols and cultural characteristics of the period which it belongs to.

Figure 14

Konya Mevlana Museum, Nalin-ı Serif and the sun on the back body. Inventory registration no: 706.



A similar shirt attributed to Sultan Veled is registered in the Topkapı Palace archive with inventory number 24/2074. On both sides of the chest, Nalin-ı Şerif is in a tomb-like dome structure (Muravchick, 2014, p. 243).

When the two shirts are examined, although there are similarities, there are also differences in the astrological shape on the back body and the writings inside. On the shirt in the Topkapı Museum, the figure in the square area under the astrological

map on the back body gives the impression of being made on a later date. Perhaps the area was left blank since the prayer to be written could not be written by the calligrapher, therefore drawings such as herbal motifs were hand painted instead by the hattat. It can be seen that this pattern is different in terms of drawing and workmanship. Another difference is the Nalin-ı Şerif and the sun motif on the back of the shirt that belongs to Sultan Veled.

The shirt mentioned in the existing literature is recorded as belonging to Sultan Veled. However, the fact that the shirt found in Topkapı Palace belongs to the 17th century raises question marks when considering the period Veled lived. At this point, the opinion of Dülya Tezcan, who has made important contributions to the fields, has been taken.

Tezcan stated that the shirts in question could not belong to the 17th century, and Örcün Barışta also stated that it was not possible for the shirt in question to have been made in the 14th century (V. Milli Selçuklu Kültür ve Medeniyeti Semineri Bildirileri, 1996).

Considering that the praise for the prophet Mohammed began with the 17th century in Divan literature and also the presence of Nalin-ı Serif's on the shirt, it can be dated back to around or after the 17th century.

The relationship between the two similar shirts mentioned above is unknown. Although two similar shirts are dated to the 17th century, the fact that Sultan Veled lived in the 14th century requires more detailed studies on both shirts.

Figure 15

Topkapı Palace Museum,
The sun motif on the back body.
Inventory registration no: 24/2074.



Figure 16

Topkapı Palace Museum,
Nalın-ı Serif on the front.
Inventory registration no: 24/2074.



Along with these the study laid the groundwork for a new research that will be shaped as a comparison of the two similar talismanic shirts mentioned in the last part of it.

Conclusion

After the Turks accepted Islam, they integrated some symbols and rituals of their previous belief system into their understanding of life and belief. The universe describes three places that form and complete the rings of a chain. The space, which is the main source of life, is expressed as "sky," those who act against the order as "underground" and the world that unites these two spaces as "earth." The earth is, first of all, a living space on which man tries to exist in relation to other beings. In this relationship, the desire of human beings to achieve success, to gain power and to ensure the continuity of this power, to know their own future has an important place throughout history.

From the time period between the 15th century and early 20th century the talismanic shirts belonging to the Ottoman Empire are important objects specially prepared for the wearer by designing the whole universe and life on fabric with symbols, prayers and numbers. The preparation of these shirts, which can only be worn once, has been made according to certain rules. Symbols, numbers, celestial bodies are designed interconnected in geometric shapes and have the characteristics of being symmetrical. In general, numbers, symbols and Islamic motifs were used, prayers were written specifically according to the values of numbers and letters.

Talismanic shirts decorated with herbal motifs were also made, and herbal patterns express eternal life and cycle in the understanding of Islam. When we look at the placement of prayers in geometric shapes, the big circle represents God and the sky, the infinity as it has no beginning and no end, and the squares define the earth and man. In the designs, the herbal motifs and nature, by establishing a connection between the use of color, shape and line, have gained continuity. Objects such as Zülfikar, Kadem-i Şerif, Nübüvvet Seal and Seal of Süleyman, which are important in the belief system, represented supernatural and metaphysical power. On a simple shirt the order, composition, divisions, colors, the positions the shapes and spaces the designs take depending on the movements of the stars exhibit infinity and motion. The empty spaces on the background are created in a way to contain the design in place. The lack of empty spaces lessens the sense of fragmentary in the arrangement.

The muneccim (astrologer), by visualizing the placement of the stars and planets, which show the divine power of the design in the sky, will thus make the reflection and effect of the same power strong in terms of design on the shirt. Since the evaluation of many religious and belief-oriented elements on the shirts is the subject of the Havas Science, it is thought that the examination of it by experts who research and do work on this subject will help to illuminate many moments from the past to the present and to understand beliefs in the context of symbols.

What the astrological symbols, cultural objects on the shirts mean in terms of shape and form, within the phenomena of time and space, and how they create power, should be further analyzed with more extensive research. With the analysis of the design codes of this system, it is important to determine the place of the symbols, which are significant in Turkish-Islamic culture, in the structure of belief and thought, in line with the design principles. In this context, examining it as a work of art from the perspective of aesthetics and design, examining it in terms of color, composition and form will also create artistic value.

It is hoped that this study will be a resource for other researchers on this subject. In addition, the discovery, examination and decoding of known or unknown talismanic shirts found in museums, collectors and antique shops will contribute to world culture and belief heritage.

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Appendix

Vocabulary

Ashraf Hour: (Zayıç): The chief astrologers had duties related to astrology apart from their astronomy duties. This task is to prepare the zayıç, the appropriate hour to determine the timetable of the sultan's personal affairs and important affairs of the state. Zayıç is the process of choosing the most suitable time to start a business, and it is studied with a special ruler that shows the locations of the stars. It is also known as Ashraf hour, Vakt-i Muhtar or Vakt-i Sa'd (Şener, 1995).

Astrolab: It is defined as a moving celestial map that allows the sky to be shown from a wide angle (panoramic) on a plane. The positions and definitions of the sun and some stars are written on it (Bir and Kaçar, 2012).

Astrologer: Derived from the Arabic word *nacm*, which means star. The person who studies solar and lunar eclipses and tries to predict future events by looking at the stars is called an astrologer. Tools such as calendars, *zayıçe*, *zic* are the tools used by the astrologers.

Cıfr: It refers to the science that claims to inform of the future with different methods or the works that include this science.

Muwaqqit: *Muwakkits* are the disciples of the astrologers. When they reach a certain level by being educated in the field of astronomy, they are the people who perform the task of calculating prayer times, the month of Ramadan and the season of pilgrimage according to the movements of the sun.

Observatory: These are structures with telescopes inside for the astrologers to study the sky, determine the time, and get news from the future.

Vefk: It is a branch of the science *huruf*, which deals with the characteristics of letters individually or in combination, and it is the thought that letters and numbers carry magic.

Zic: For astrologers to prepare the *Zic* calendars with astronomical rulers is important in determining the *Ashraf* hour. With these studies, the results of astronomy observations are recorded in tabular form. In observatories, the stars in the sky and the five planets visible to the naked eye, Mercury, Venus, Mars, Jupiter, and Saturn, are examined and their positions are recorded in *Zic*'s (Unat, 2008, p. 397).